

The Aryas of Rigved : An Unsolved Mystery? or An Unresolved Case of History?

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Introduction: While reading the original ancient Sanskrit text like **Rigved**, presence of many lengthy compound words in it, poses real challenge to many common persons /the enthusiasts/ the new comers as most of them are not familiar with the archaic Sanskrit or even modern Sanskrit at all. However, for the ease of understanding of **Rigved**, starting with “**Sayana**”, several Sanskrit Scholars and modern-day different Rigvedic Experts have identified and separated the original Sanskrit words hidden in many complex and the longer Sanskrit Terms/ Phrases that have been used by the **Rigvedic Composers** in all the Ten Mandalas. Some of them have published their work in the form of the **Rigvedic Vocabulary** or covered their exhaustive research as the **Sanskrit Dictionary**. Still the interpretation of the verses/hymns of **Rigved** remains the most difficult task, as the back-ground of a person involved has the direct bearing on it. And this aspect has left its shadow everywhere, can be seen in the various research papers/books published by many Ritual loving Vedists, Philosophers, Linguists, Historians, Archaeologists, Genetic Scientists etc in the last two centuries on the several topics that are related to **Rigved** including the “**Aryans of Rigved**”.

Since some rigvedic words have more than one meaning, every person goes by his/her perception or a way of thinking while understanding the same, and this fact surely creates confusion about the real intention of a translator. Additionally, to find out the exact context wherein some terms have been used by the Rigvedic Poets is still a grey area. Therefore, we often see the existence of variations in the translations of the same hymn/verse made by the two different persons. In short, the opinions expressed about many rigvedic terms and their usages by the several experts/translators do vary from person to person, and hence is a subjective matter.

It is generally seen that, a student who wants to take up research work in a new area, then the Guide first tells a student to go through the literature created by a person who has already done **Pioneer Work** in that field or a beginner needs to refer to the Papers published by the Originator/Conceiver of the said Subject (in engineering field, it is commonly called as the “**Master's Papers**”). It practically means, it is always better to “**begin at the beginning**” to learn the basics/alphabet of the fresh subject before carrying out advance research.

Therefore, for the present essay, **Rigved** has been treated as the “**Master Document**” or the “**Source Book**” for the information on rigvedic term “**Arya/Aryan**”.

In the present essay, using “**out-of-the-box thinking**” approach, an attempt has been made to read the minds of the various **Poets of Rigved** so as to understand their **idea** or **conceptual design** behind the term “**Arya/Aryan**”.

I. Compilation of Information on the use of the Rigvedic Term “Arya/Aryas”:

Since **Rigved** has been considered as the “**Master Text**” for the present study, hence Mandala-wise information collected from it about the rigvedic word “**Arya/Aryas**” is placed as under.

Arya/Aryan: 1(6), 2(2), 3(1), 4(2), 5(1), 6(5), 7(3), 8(4), 9(2), 10(11)-----[1 and 2]

Table-1

Serial No.	Verse Number	Name of Deity to whom the verse is devoted	Context of application of the “Arya/Aryas” term in the verse (For or Against or General)
1	Rv- 1.51,8	Indra	Against Dasyu
2	Rv-1.59,2	Agni	For the Rigvedic People , for whom Agni of Yajna spreads the light or increases glory/fame
3	Rv-1.103,3	Indra	Against Dasa and Dasyu
4	Rv-1.117,21	Asvins	Against Dasyu
5	Rv-1.130,8	Indra	for worshipper or the hosts or the Priests
6	Rv-1.156,5	Visnu	for the Mortal Men/Priests who take help from Visnu
7	Rv-2.11,18	Indra	Against Dasyu
8	Rv-2.11,19	Indra	Against Dasyu
9	Rv-3.34,9	Indra	Against Dasyu (to denote Aryas are different from Dasyus /” Aryavarna ” - distinct class of Arya)
10	Rv-4.26,2	Indra	For the Priests or the Persons who bring oblations
11	Rv-4.30,18	Indra	For Arna and Chitraratha who oppose Indra/Yajna
12	Rv-5.34,6	Indra	Against Dasa
13	Rv-6.18,3	Indra	Against Dasyu
14	Rv-6.22.10	Indra	Against Dasa
15	Rv-6.25,2	Indra	Against Dasa
16	Rv-6.33,3	Indra	Against Dasa

17	Rv-6.60,6	Indra-Agni	Against Dasa
18	Rv-7.5,6	Agni	Against Dasyu
19	Rv-7.18,7	Indra	For the Bharatas and the Priests who declare Trtsu as their Comrade to fight against other the tribes
20	Rv-7.33,7	Vasistha	For the Rigvedic People/Praja for whom the Light/ Agni / Yajna has been intentionally created
21	Rv-8.16,6	Indra	For the Rigvedic People/ Priests ,
22	Rv-8.24,27	Indra	Against Dasa
23	Rv- 8.51,9	Indra	Against Dasa
24	Rv- 8.103,1	Agni	For the Priests and the People whose God is Agni
25	Rv-9.63,5	Soma Pavamana	For the Priests , who became world famous persons (Visva-Arya) due to use of Soma and spread of name of God Indra in other places due to Yajna
26	Rv-9.63,14	Soma Pavamana	For the Priests who use Soma
27	Rv-10.11,4	Agni	For the Priests or the People who worship Agni ,
28	Rv-10.38,3	Indra	For a Dasa/ an Arya/a Person who does not believe in Indra , hence at the war with the Poet
29	Rv-10.43,4	Indra	For the People of the Rigvedic Text . It describes the spread of light or glory or Aura(?) for them
30	Rv-10.48,3	Indra	For the Priests/People who worship Indra ,
31	Rv-10.49,3	Indra	Against Susna, Dasyu
32	Rv-10.65,11	Visvedevas	For the Rigvedic People (“ Aryans ”), for whom all Gods have established the laws of the world
33	Rv-10.69,6	Agni	Against Dasa
34	Rv-10.83,1	Manyu	Against Dasa
35	Rv-10.86,19	Indra	Against Dasa
36	Rv-10.102,3	Indra	Against Dasa
37	Rv-10.138,3	Indra	Against Pipru Asura/Demon (Dasa?)

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General Observations:

1. “**Arya/Aryas**” word is found in all the Mandalas of **Rigved**.
2. Out of total **37** references about the term “**Aryan/Aryans**”, about **22** references are found in the hymns dedicated to **Indra**. Remaining references are present in the hymns addressed to other gods including Agni, Visvedevas, Soma Pavamana, Asvins, Visnu, and one reference is present in the hymn devoted to Sage Vasistha as well.
3. About **22** references of the word “**Arya/Aryas**” are found against the **Dasas**, the **Dasyus** and the some unknown Enemies of the Priests.
4. A Phrase, “**Spread of light of the Aryas**” used by the Composers in some verses actually means “**the spread of Glory/Fame of the Aryas**”.

II. Analyzing Three Verses to Derive the True Meaning of the term “Arya”:

Three different verses taken from the different three Mandalas are discussed in detail to find out the intention of the Rigvedic Poets about the term “**Arya**”.

A. Mandala-4 reference of “Arya”:

Rv-4.30,18 : Arna and Citraratha, both **Aryas**, thou, **Indra**, slewest swift,

On yonder side of **Sarayu**,

- symbol in the article denotes Griffith Translation [1]

The composer of the verse **Rv-4.30,18** of **Mandala-4** in the hymn addressed to **Indra**, has first described **Arna** and **Chitraratha** as the **Aryas** who probably lived on the two opposite banks of river **Sarayu**. Please note that the characters; **Arna** and **Chitraratha** are found only in **Mandala-4**, and they come in picture only when **Vamadeva Gotama** first time crossed river **Sindhu** and visited the unknown region located to west bank of river **Sindhu** either to know about the availability of water to west of river **Sindhu** (exploration of a new area for overcoming the water problem prevailed in the eastern region adjoining river **Saraswati**) or to propagate the culture of the Priests.

Here the Singer purposely brings **Indra** in the scene, and tells us very old story that it is **He** (**Indra**), who had slewed these two **Aryas/ Aryans** (Kings) in the past, indirectly indicates that in reality, both persons were the opponents of the Beliefs (the Rigvedic Deities) and Practices (Yajna

rite) of the Rigvedic Priests, and hence **Indra** was requested to do the needful. **Arna** and **Chitraratha**, both names clearly sound their **Sanskrit origin**. Just because the Composer has not named both of them as from the famous club of the “**Five Tribes of Nahusa**”, therefore here they are not treated, belonging to the camp of regularly featured “**the Five Tribes of Rigved**”.

Note: Many Rigvedic Experts believe that the hymn **Rv-4.30** would have been added to the Mandala lately.

A fresh question surfaces, then **what made the Poet to designate Arna and Chitraratha as the Aryas?**

Only possibility is that **Arna** and **Chitraratha** would be speaking the language of the Priests i.e. **Rigvedic Sanskrit** in that region, and hence in one go, the Singer has specifically highlighted both of them as the **Aryas**. Probably the Poet would have tried to introduce **Yajna** in that region, but both kings would have taken strong objection to **Yajna, Indra, and other Deities** as they had no interest in the philosophy of the Priests. This might have angered the Poet. Possibly from the common spoken language point of view, **Vamadeva** would have called both of them as the **Aryas** as in the unknown location, the Composer was able to communicate with the two kings of that area in his language. Since both Kings were disinterested in **Indra/Yajna**, through the said verse, the Poet imagines that they were punished by **Indra** for opposing **Him**.

Note: Presence of the names of rivers **Sindhu, Sarayu** and **Rasa** in **Mandala-4** actually depicts the “**Geographical Reach**” of the Composer or the places visited by him during the composition of **Mandala-4** of **Rigved**.

B. Mandala-7 reference of “Arya”:

Rv-7.18,7: Together came the **Pakthas, the Bhalanas, the Alinas, the Sivas, and the Visanins**.

Yet to the **Trtsus** came the **Arya's** Comrade, through love of spoil and heroes' war, to lead them.

In Mandala-7 verse (**Rv-7.18,7**), Sage **Vasistha** clearly identifies **Trtsu** as the **Arya's Comrade (Bharatas)** against the five other tribes named as the **Pakthas, the Bhalanas, the Alinas, the Sivas, the Visanins**. These **Five Tribes' Leaders** do not figure in the other **Four Early Mandalas**. Here again, the Priest has indirectly labeled **Trtsu** as one among the “**Aryans**”, probably because, he belongs to their category, but despite being the leaders of their respective tribes, the other Five Leaders mentioned in the verse are not treated as the “**Aryas/Aryans**”. The Poet has identified them as the enemies of **Sudasa**, placed in a separate group along with the “**Five Tribes of Nahusa**”(for the **War of Ten Kings**), but also did not give much importance to them in comparison

to the **Five Tribes of Nahusa**. Also, except **Pakthas**, no one figures in the Five Late Mandalas.

In other words, a tag of the **Noble** or **High Born** or **Civilized Person** is not sufficient to get anyone certified as an “**Aryan of Rigved**”. Hence, there has to be some other requirement in the minds of Rigvedic Composers to designate a person as an “**Aryan**”.

C. Mandala-10 reference of “Arya”:

Now we need to take a **penetrating look** at the verse **Rv-10.38,3** from Mandala-10 given below:

Rv-10.38,3: The godless man, much-lauded **Indra**, whether he is **Dasa** or be **Arya**, who would

War with us

Easy to conquer he for thee, with us, these foes: with thee may we subdue them in the

Clash of fight.

Note: **Griffith** in his translation of the original Sanskrit verse, unfortunately used “**The godless man**” phrase in the beginning, which causes confusion. Actually, the translated verse should begin with the phrase “The godless character/entity”. For reference, the Original Sanskrit verse is given below.

Rv-10.38,3: yo no dāsa āryo vā puruṣṭā adeva indra yudhaye ciketati |
asmābhiṣ ṭ e suṣ ahāḥ santu śatravastvayā vayaṁ tānvanuyāma saṁghame ||

The verse **Rv-10.38,3** tells us altogether different story. The Composer requests **Indra**, an entity who does not believe in **Him** (Indra) can be termed as **Godless/Adeva**, whether happens to be a **Dasa** or an **Arya**, or any **Man** means an enemy for the Singer, hence regularly at the war with the Priests, needs to be subdued by **Indra** in the clash of fight. Here, apart from **Dasa**, a character who has no faith in **Indra**, also been termed as an “**Arya**”. In other words, there were some people who also lived in the same locality where the Priests were residing, but had no interest in the philosophical culture of the **Rishis**, still met the criterion of the “**Aryas of Rigved**”. Please note that the Composer of the verse **Rv-10.38,3** has purposely mentioned three characters; a **Dasa**, an **Arya**, and a (common?) **Man** separately, meaning thereby, in some way they are different from each other.

Special Observation: *In Rigved, there are about 31 references of the term “Adeva” which is generally translated as “Godless” in English. Mandala-wise data on the word “Adeva” (includes its variants, but excludes data on “Adevih” term) with the frequency of its appearance is given below.*

Adeva : 1(2), 2(4), 3(2), 5(1), 6(4), 7 (1), 8(7), 9(3), 10(7)-----[2]

From the above data, it can be said that except Mandala-4 Composer, the Poets of other nine Mandalas, in some verses have used the “Adeva” term to define some characters as Godless. In many hymns, the Singers have used the term “अदेव /Adeva/ Godless” with reference to the entities who do not believe in Indra or Yajna. But in a few verses, Adeva word has also been used to describe the characters who oppose other Rigvedic Deities.

In addition to above, there are six references of “An-Indra” term which are specifically directed at the “Non-believers of Indra”.

“An-Indra” : 1(1), 4(1), 5(1), 7(1), 10(2)

In Mandala-7 verse Rv-7.18,16; Vasistha has used “ An-Indra” phrase to point out the “Non-believers of Indra”. It actually refers to the Ten Opponents of Bharata king Sudasa who were the non-believers of Indra or kept safe distance from the philosophy of the Rigvedic Priests.

Griffith [1] in his translation, at some places has used the terms like “Indra-less” or “Indra-denier” to describe the rigvedic characters who did not believe Indra/Yajna.

Summing up the current discussion, taking into consideration all three verses mentioned above drawn from the hymns addressed to **Indra**, when visualized in totality, it can be concluded that the term, “Arya/Aryan” has to be related to the language spoken by the **Rigvedic Priests**. As a matter of fact, the Priests called all those people as the “Aryas/ Aryans”, who spoke the ancient Sanskrit. i.e. the **language of Rigved**, whether they happened to be the **Believers** or **Non-believers of Indra**. Probably due this reason, since beginning, the rigvedic Priests had soft corner for the **Five Tribes of Nahusa (Anu, Druhyu, Puru, Turvasa, and Yadu)** as they too spoke the language of the Priests and hence regularly saw them together, close to their hearts, never targeted them as the Non-Aryans, despite the fact that in some verses of the Early three Mandalas (4, 6, and 7), they are treated as the enemies of **Bharatas** and **Indra-less** as well. It should be borne in mind that the Rigvedic Composers did not designate the **Leaders of the all the Tribes** as the “Aryas”. Hence there is no point in restricting meaning of the term “Aryas” as **Noble** or **High Born** or **Civilized Persons**. But the Poets have used the term very selectively, probably for one class of people only.

It may be noted here that, after the separation from the **Rigvedic People**, the **Avestan People** would also have addressed themselves as the “Aryans” as at the time of split, they would have been the speakers of the **Rigvedic Sanskrit**. After moving out of the rigvedic territory, over the period of time, the “Arya” word would have got modified to “Airya/Arians” in the old Persian language.

Avestan (Old Persian) = Aveda-Sthan/Sthala ? (Vedic Sanskrit)

III. Micro-focus on the Dasas and the Dasyus with Reference to the “Aryas”:

Table-1 indicates that about **22** out of total **37** references of the **Arya/Aryas** are against either the **Dasas** and the **Dasyus** or **undefined Foes** of the Priests. Therefore, it requires thorough investigation. In almost all Mandalas, the Rigvedic Composers intentionally used the word “**Arya**” against the Dasas and/or the Dasyus. But it is not clearly mentioned in the text, why they worked against each others.

The Mandala-wise data compiled on the terms **Dasa** and **Dasyu** from all Ten Mandalas of **Rigved** are placed below [1, 2].

Dasa/Dasas: 1(7), 2(6), 3(2), 4(6), 5(6), 6(8), 7(4), 8(11), 10(16)

Dasyu/Dasyus: 1(23), 2(6), 3(4), 4(5), 5(9), 6(9), 7(3), 8(12), 9(4), 10(15)

The exponents of the **Aryans Migration Theory (AMT)** regularly profess that the Aryans were the real intruders in the Indus Valley, equipped with the **better weapons**, landed in the region with the **Horse Drawn Chariots**, and hence could convincingly defeat the Dasas and the Dasyus who were the original inhabitants of the Indus Valley. **Rigved** informs us that other than the Dasas and the Dasyus, there is no character in the text that regularly attacked the **Yajna** sites and disturbed the ritual frequently. The Proponents of **Aryan Invasion/Migration Theory** often use the description available in some hymns of **Rigved** about the destruction of places of living (puras) of the Dasas and the Dasyus by the “Aryans” as the main evidence to support their claim. They say that just because the 'Aryans' were the outsiders, both tribes used to attack the “Aryans” frequently, then the “Aryans” used to chase, kill them, and destroy their dwellings as well.

The common fights of the **Dasas**; the **Dasyus** with the **Rigvedic Aryans** though viewed by some as the War between the **Indigenous People** and the **Outsiders**, but this assumption definitely raises a series of questions about their actual relationship. Some relevant questions are given below.

1. What was the main intention of the Dasas and the Dasyus to attack the Aryans while performing Yajna /Sacrifice ritual only?

2. If the Dasas and the Dasyus were the very powerful human tribes, then why did they allow the Aryans to move freely from one place to other? or Why could they not stop the regular movements of the Aryans during the entire rigvedic period?

3. How could both of them be present at the same place and time? (some Hymns/Verses of Rigved indicate presence of both at the same time, and location).

4. Were the Dasas and the Dasyus friendly with each other? Or What made them to come together on some occasions?

5. How did they come to know about the activities/movements of the “Aryans” ?

6. Why and how did the “Aryans” become a common target of both of them at the several places of the Indus Valley?

7. Before arrival of the “Aryans” into the Indus Valley, what were they doing?

8. During the rigvedic period, other than attacking the “Aryans”, what were their routine activities?

9. Why did the Bharatas fail to defeat the tribes of the Dasas and the Dasyus completely? (like King Sudasa in a company with Trtsu could defeat a combination of the Ten Kings).

Or

Out of several tribes present in Rigved, why were the “Aryans” totally unable to control or tame the Dasas and the Dasyus only? Why did the Aryas need help of mythical Indra to defeat them?

10. Why did the Dasas and the Dasyus remain hostile towards the Aryans throughout the rigvedic period?

11. Did the Dasas and the Dasyus also trouble the “**Five Tribes of Nahusa**”?

12. As the Dasyus are found in all Rigvedic Mandalas, and the Dasas are present in Nine out of Ten Mandalas , then the question is; How could they cover the entire Indus Valley Area?

13. What languages did the Dasas and the Dasyus speak? Or How many words have come from the languages spoken by the Dasas and the Dasyus into the Rigvedic Vocabulary?

(see “Appendix-A” for “Mrdhravach” word)

14. Similar to Pakhtas, why did the Priests or the Aryas fail to transform the Dasas and the Dasyus from their regular foes to friends despite the fact that they are present in the all Early Mandalas?

Some scholars say that the Dasas and the Dasyus lived earlier in the West Persia/present-day Iran, and like the Aryans, they too migrated to the Indian sub-continent from outside. Then the questions is,

15. Who were the first migrants to the Indus Valley? (whether the combination of the Dasas and the Dasyus or the “Aryas”?).

As on-going debate on the subject of the Dasas and the Dasyus would not come to an end, and hence we need see the things from different perspectives and try to identify real Dasa and Dasyu based on the hints available in **Rigved**. As mentioned elsewhere, the attacks of the Dasas and the Dasyus on the sites of Yajna manifest that both were interested in a thing that was being sacrificed during Yajna ritual.

Otherwise, what interest would they be having in Yajna ceremony of the Rigvedic Priests?

Momentarily, if we take out Yajna from Rigvedic text, then there won't be anything left in it.

Rigved – Yajna = Zero / 0

As believed by the champions of AMT, despite having the **Horse drawn Chariots** at their disposal, why could the “Aryas” not contain the Dasas and the Dasyus permanently? **Or**

A Combination of Trtsu and Sudasa did suppress the combine army of the Ten Kings, but could not replicate the same in case of the Dasas and the Dasyus, why?

In the following paragraphs, one by one, we shall discuss about the use of some special terms by the Poets to highlight some important features of the Dasas and the Dasyus. Please note that information about both the characters is scattered in different Mandalas, and in **Rigved**, there is no single hymn covering all the features of these two troublesome characters.

a. Re-examination of the Rigvedic Terms, "वर्ण/Varṇa, and अमानुष/Amanusha":

As mentioned earlier, many Rigvedic Words have more than one meaning, and hence create uncertainty about their meanings/ intention or plan of the Composers. Applications of the two such words "वर्ण/Varṇa, and अमानुष/Amanusha" that are related to the Aryas, and the Dasas, the Dasyus of Rigved have been discussed here in detail to understand the real purpose of the Rigvedic Poets in using them in the various verses.

1. "वर्ण/Varṇa" : Monier Williams dictionary [3] gives meaning of the Sanskrit word "वर्ण/Varṇa" as Colour, Coat, Covering, Pigment, Luster, Outward Appearance, Tribe, Species, Class, Character, Letter (VarNa-mala/ वर्णमाला/Deva-Nagari alphabet) etc.

Hence, it is very obvious to find the variation in interpretation of the different translators/ the Rigvedic scholars while making use of the word "Varṇa" to suit their frames of mind.

Although in some verses, the Composers have used the word, "वर्ण/Varṇa" to indicate colour, but with reference to the Aryans/Aryas, the term has been applied to denote the Class or the Group only, and the same has been explained below.

Example: Please have a close look at the word; "चतुर्वर्ण/ChaturVarNa", a well known Sanskrit phrase wherein, Chatur means **four**, and Varna means 'Groups or Classes' of the **People**. The phrase actually describes the **four basic classes or varnas** present in Hindu Religion since ancient time (*Brahmana, Kshatriya, Vaisya and Shudra* in that order of hierarchy).

Now, we shall pay special attention to some selected verses of the some Early Mandalas (Mandala- 2, 3, 4, 6, and 7) to know the real intention of the Rigvedic Singers who have used the word "VarNa" in the compositions, especially with reference to the Dasas and the Dasyus.

i. Rv-2.12,4 : येनेमा विश्वा चयवना कर्तानि यो दासं वर्णमधरंगुहाकः ।

शवघ्नीव यो जिगीवान लक्षमाददर्यः पुष्टानि स. ज. इ. ॥

yenemā viśvā cyavanā kṛ tāni yodāsaṃ varṇa madharaṅghuhākaḥ ।

śvaghnīva yo jighīvān lakṣa mādadaryaḥ puṣṭ āni s. j. i. ॥

By whom this universe was made to tremble, who chased away the humbled brood of demons,

Who, like a gambler gathering his winnings seized the foe's riches, He, O men, is Indra.

Griffith in his translation, has translated "दासं वर्ण/ dāsaṃ varṇaṃ" phrase of the verse to describe **Indra** defeating a **brood of Demons (Dasas)**, means a family of offspring or young or a breed/ species or a group of the Dasas/Demons. Please note that there is no mention of any colour in the verse.

ii. Rv-3.34,9 : ससानात्यानुत सूर्य ससानेन्द्रः ससान पुरुभोजसं गाम |
हिरण्यमुत भोगं ससान हत्वी दस्यून परार्यवर्णमावत ||

sasānātyānuta sūryaṃ sasānendraḥ sasāna purubhojasam ghām |
hiraṇyayamuta bhogaṃ sasāna hatvī dasyūn prāryaṃ varṇaṃ āvat ||

He gained possession of the Sun and Horses, Indra obtained the Cow who feedeth many.

Treasure of gold he won; he smote the **Dasyus**, and gave protection to the **Aryan colour**.

In the above verse, the Composer has used "Arya-varNa" phrase which has been translated by **Griffith** as "Aryan Colour", hence definitely creates confusion. When "colour of the Aryans" is not indicated anywhere in the verse, then the true meaning of the phrase "Arya varNa" has to be "Arya's Class/People or Tribe" just to portray that the **Aryas** are different from the **Dasyus**.

Now take a serious look at the verse **Rv-2.3,5** given below, wherein **varNa** term is used. .

Rv-2.3,5: vi śrayantāmurviyā hūyamānā dvāro devīḥ supṛāyaṇā namobhiḥ |
vyacasvatīrvi prathantāmajuryā varṇaṃ punānāyaśasaṃ suvīram ||

Wide be the Doors, the Goddesses, thrown open, easy to pass, invoked, through adorations,

Let them unfold, expansive, everlasting, that sanctify the **class** famed, rich in heroes.

In this case, **Griffith** has clearly translated Rigvedic Sanskrit term "varṇaṃ" as "Class" into English. In other words, from the characters like the **Dasas**, the **Dasyus**, and the **Aryas** standpoint of view, the term "वर्ण/Varṇa" generically means a class or a group of an entity, and has **nothing to do with colour of any character**, as understood by many Rigvedic Experts. But it is also true that, at many places, **Griffith** has translated the **Sanskrit** word "Varna" in English as "hue" denoting colour.

In addition to above, as discussed earlier, minute observation of the verse from the **Last Mandala**, i.e., **Rv-10.38,3** reveals the fact that the Poet has specifically identified three characters independently, as **Dasa**, **Arya**, and **Common Man**, clearly manifesting that a **Dasa** who regularly troubles the Priests is neither an **Arya** nor an **Ordinary Man/person**.

Here,

VarNa = Class or Type

2. "अमानुष/Amanusha": Monier Williams dictionary [3] gives meaning of the Rigvedic Sanskrit word अमानुष/Amanusha as inhuman, brutal, not a man, anything but a man, non-human, celestial or Superhuman etc.

In the **Tenth Mandala** of **Rigved**, in two different verses of same hymn, the Composer has used **Amanusha** term to describe the behavioural aspects of the devil characters.

Rv-10.22,7: ā na indra pṛ kṣ ase.asmākaṃ brahmodyatam |
tat tvāyācāmahe.avaḥ **śuṣ ṇ aṃyad dhannamānuṣ am**||

O Indra, thou shalt speak us fair: our holy prayer is offered up.

We pray to thee for help as thou didst strike **the monster Susna** dead.

Rv-10.22,8 : akarmā **dasyurabhi** no amanturanyavrato **amānuṣ aḥ**|
tvantasyāmitrahan vadhardāsasya dambhaya ||

Around us is the **Dasyu**, riteless, void of sense, **inhuman**, keeping **alien laws**.

Baffle, thou Slayer of the foe, the weapon which this **Dasa** wields.

In case of **Rv-10.22,7**, **Griffith** has translated “**Amanusha**” word as **monster** to describe **Susna** (probably a **Dasa**) as a very big **frightening demon** and in the verse **Rv-10.22,8**, the same word has been used to denote the **Dasyus**, and the **Dasas** as the **inhuman/cruel** characters. Why?

For better understanding of the term “**Amanusha**”, now we shall study the verse **Rv-10.95,8** selected from a dialogue hymn, wherein the Composer has used “**Amanusisu manuso**” words to explain the special feature of **Urvashi** to differentiate **her** from **Pururavasa (son of Ila)**.

Rv-10.95,8 : सचा यदासु जहतीष्वत्कममानुषीषु मानुषो निषेवे |

अप सम मत तरसन्ती न भुज्युस्ता अत्रसन रथस्त्रोनाश्वाः ||

sacā yadāsu jahatīṣ vatkamamānuṣ īṣ u mānuṣ o niṣ eve |
apa sma mat tarasantī na bhujuṣtā atrasan rathaspr̥ṣonāśvāḥ ||

When I, a mortal, wooed to mine embraces these heavenly nymphs who laid aside their raiment,
Like a scared snake they fled from me in terror, like chariot horses when the car has touched them.

While translating the said verse, **Griffith** interpreted “**Amanusishu**” phrase as **Heavenly Nymph** for **Urvashi**, and “**Manuso**” term as a **Mortal** character to describe **Pururavasa**. In the said verse, there is no direct reference to any foe or enemy of the Rigvedic People, but other verses of the hymn do indicate presence of the terms like Dasa, Dasyu, and Wolf. Hence, real meaning of **Amanusishu** word would be - **non-human** or **other than a man**, and **manuso** word would mean **human** or a **mortal person**. This is because, **Rv-10.95**, the complete hymn actually narrates a mythical story of **Pururavasa**, a **human** who comes in physical contact with **Urvashi**, who is believed to be an **Apsara**, a **non-human** or **Amanusishu** lives in heaven.

When for **Pururavasa** the rigvedic word “**Manusha**” means “**Human / Man**”, then why can't the meaning of “**A-Manusha**” word be taken as opposite to it?

Pururavasa = Manusha = Human or Mortal person
Urvashi = A-manusha = Non-human or celestial

Now we shall see another example of “**Amanusha**” and “**Manusha**” terms present in a single verse of the Early Mandala.

Rv-2.11,10 : aroravīd vṛṣṇo asyavajro.amānuṣ aṃyan mānuṣ onijūrvāt |

ni māyino dānavasya māyā apādayat papivān sutasya ||

अरोरवीद वृष्णो अस्य वज्रो.अमानुषं यन मानुषो निजूर्वत |

नि मायिनो दानवस्य माया अपादयत पपिवान सुतस्य ||

Loud roared the mighty Hero's bolt of thunder, when he, the Friend of **man**, burnt up the **monster**,

And, having drunk his fill of flowing Soma, baffled the guileful **Danava**'s devices.

In the above verse taken from the hymn addressed to **Indra**, the Composer has referred to a demonic/**Danava** character as **Amanusha** (**Griffith** translated it as **Monster**), and **Indra** as a friend of **Manusha/Man**. Please note that **Indra** has been intentionally created by the Priests to defeat the demons like **Vritra**, hence **He** can never be friendly with the enemies of the Rigvedic Poets. Here, **Danava** - an enemy of the Priests, does not belong to category of **Human** or in reality different from “**Man**”, hence defined as “**Amanusha**” and not “**Inhuman** or **Monster**”.

Here,

A-manusha = Non-human or Other than man

In conclusion, when the application of the references of Rigvedic terms "**वर्ण/ Varṇa**", and "**अमानुष / Amanusha**" for the **Dasas** and the **Dasyus** are seen together in the context of the Rigvedic "**Aryas/Aryans**", then it can be said that the word, **Varṇa** represents a **Class of an entity** which is different from the **tribe of Arya**, and **Amanusha** actually means a **Non-human** or a character that does not belong to human race at all.

In short, "**Dasa Varna**" actually means a character belongs to a separate "**Dasa class**", but has no relationship with the **Arya's category** or no way similar to the **Aryas of Rigved**, and an "**Arya-varna**" /a **class of Aryans** is distinct from the **Dasas** and the **Dasyus**. Additionally, **Amanusha Dasyu** indicates an entity that does not belong to a human race (**A-manusha**).

It should be noted here that, although the names of several human tribes who opposed the Priests and Bharatas are present in the Early Mandalas of the text, but the Rigvedic Composers did not give much information about them, as well as about themselves like the Dasas and the Dasyus.

b. Special Characteristics of the Dasas and the Dasyus:

As discussed in the earlier paragraphs, the **Rigvedic Poets** have frequently pointed out that throughout the Rigvedic Period (in all Ten Mandalas), the **Dasas** and the **Dasyus** remained hostile towards the **Aryans of Rigved**, and hence there is a need know more about them from the text. Some typical characteristic features of these two hostile characters found in the different hymns/verse of the literature have been highlighted below,.

1. Important features of Dasas: Pertaining verse number is given in parantheses.

i. Krshna-Yoni (Rv-2.20.7) :

The word "**Krshna**" is related to a colour; i.e. "Dark" or 'Black'.

"**Yoni**" is the another word, whose actual meaning is a Female Genitalia or Womb but practically, it could mean a Chamber or Cavity having an opening/entrance.

Hence Griffith's translation[1] of the word **Krshna-Yoni** as "**Dwelling in Darkness**" is the most appropriate one, as it is applicable to a character which hides in a chamber during day time.

Note: In **Mandala-9**, the Poets have used "**Yoni**" word to denote a **Pot** used for keeping "**Soma**".

ii. Bull-jawed Dasa (Rv-7.99,4) :

Griffith [1] has translated Sanskrit word, **Vrsafiprá** as **Bull-jawed Dasa**. Some linguistic experts call **Vrsafiprá** as 'Bull-Lipped' or 'Bull-Faced'. Bull-Jawed practically indicates the Expression of the facial feature of Dasa or out-look of a face of Dasa, **Face** very similar to a **Bull** or a jaw of Dasa as strong as Bull-Jaw.

iii. Female Dasa (Rv-5.30,9) :

Griffith has made a mistake while translating Sanskrit word, **Stri Dasa** to **Woman Dasa**. Correct translation would be just **Female Dasa**. In case of some categories of the animals, a senior female leads the group, and dictates the terms to other members of a clan.

iv. Krsna Asedhadap (Rv-6.47,21) :

Bharadwaja has described that **Indra** kills **Sambara** and **Varchin Dasas** when **darkness disappears**, means early morning or at the time of the Dawn, or when the Sun arrives in the sky and not as **darksome creatures** as translated by **Griffith**.

Rv-6. 47,21 : dive-dive sadṛ śīranyamardhaṃ **kr̥ ṣ ṇ ā asedhatapā**admanojāḥ |
ahan dāsā vṛ ṣ abho vasnayantodavraje varcinaṃ śambaram ca ||

Day after day far from their seat he drove them, alike, from place to place, those **darksome creatures**.

The Hero slew the meanly-huckstering Dasas, Varcin and Sambara, where the waters gather

v. krsna-garbha (Rv-1.101,1):

Some scholars call it as "pregnant with the Blacks," or "Dark word of Dasa"s. In fact, based on the outlook of the body, it should be interpreted as Black Belly or Dark Stomach of Dasa.

Rv-1.101,1 : pra mandine pitumadarcatā vaco yaḥ **kr̥ ṣ ṇ agharbhā**irahannṛ jīśvanā |
avasyavo vṛ ṣ aṇ aṃ vajradakṣ iṇ aṃ marutvantam sakhyāya havāmahe ||

In **Rigved**, **Rv-10.62,10** is the verse from the **Last Mandala** that gives clear indication on the use of the term "**Dasa**" for the "**Domesticated Dog**".

Rv-10.62,10 : **Yadu** and **Turvasa**, too, have given **two Dasas**, well-disposed, to serve,

Together with great **store of kine**.

It is well known fact that a Shepherd and a Cowherd generally use the Dogs to mark the movements of the flock of sheep and the cattle respectively.

Therefore, the rigvedic term “**Dasa**” is nothing but an animal that looks very similar to a “**Domesticated Dog**”, who lives in a group, **dwells in darkness**, has **bull-jaw** (strong jaw or facial look very similar to a Bull), and in whose community a **female (Stri Dasa)** plays a leading role. Based on the aforementioned features, a nocturnal wild animal “**Hyena**” which acts as a **scavenger**, is the best suited candidate for the term “**Dasa**”. It seems that the Rigvedic Priests purposely gave a this secret designation to an animal **Hyena** just to hide its identity. Probably they wanted to cover up their timid nature, as they used to boast in front of others that Yajna/worship of the Deities would solve all the problems of the society. But in practice, while performing Yajnas, the Dasas used to attack the sites, start eating the animal remains meant for sacrifice, and the Priests could do nothing to them. Hence through the several composed verses, they purposely requested **Indra** to do the needful to safeguard the interests of “**Aryas/ Priests**” who regularly worshipped **Him**.

Now take an intense look at the following verse taken from the hymn of Last Mandala dedicated to **Indra**.

Rv-10.73,3 : tvamindra **sālāvṛ kân**sahasramāsan dadhiṣ e aśvināvavṛ tyāh ||
samanā tūrṇ irupa yāsi yajñamā nāsatyā sakhyāyavakṣ i |

Monier-Williams Dictionary gives meaning of word “**sālāvṛ kân**” as **Hyena**.

Thousand hyenas in thy **mouth** thou holdest. O **Indra**, mayst thou turn the Asvins hither.

Here, the fundamental question is,

Why does mythical God Indra go after the real characters, Hyenas?

Or **Why does the Singer request Indra to kill thousand Hyenas?**

As a matter of fact, the **Hyenas** would have created some serious problems for the Rigvedic Priests while performing their day-to-day activities (Yajnas), and that is why, the Poet engages **Indra** to subdue them. Otherwise, why should the **Poet** invite **Indra** to kill the **Hyenas**?

Other **two verses** of the **same hymn** dedicated to **Indra**, indicate the presence of words **Dasyu** and **Dasa** in them.

Rv-10.73,5: Glad, for the race that rests on holy Order, with friends who hasten to their goal, hath Indra

With these his **magic powers** assailed the **Dasyu**: **he cast away the gloomy mists**, the darkness.

Rv-10.73,7: **War-loving Namuci** thou **smotest, robbing** the **Dasa** of his magic for the **Rsi**.

For man thou madest ready pleasant pathways, paths leading as it were directly God-ward.

2. Distinct features of the Dasyus:

i. **Anasa (Rv-5.29,10)** : Probably means **Noseless** or Flat-nose character. Some linguists identify it as “mouthless” entity. **Griffith** seems to be right in his interpretation. **Anasa/Noseless; absence of a sharp or distinct** or proper shape nose as seen in **human**.

ii. **Krshna-twacha (Rv-9.41,3)** : **Krshna** mean black or dark and Twacha or tvac means skin. It practically means black or dark colour outer layer. Some experts call it as a dark-skinned person.

Rv-9.41,1 : pra ye ghāvo na bhūrṇ ayastveṣ ā ayāso akramuḥ |
ghnantaḥ **kr ṣ ṇ āmapa tvacam**||

Active and bright have they come forth, impetuous in speed like bulls,

Driving the **black skin far away**.

Griffith has interpreted it as **black skin**, which is acceptable.

iii. Distant Dwelling (Rv-1.63,4) :

Rv-1.63,4 : tvaṃ ha tyadindra codīḥ sakhā vṛ traṃ yad vajrin vṛ ṣ akarmannubhnāḥ |
yad dha sūra vṛ ṣ amaṇ aḥ parācairvi dasyūnryonāvakṛ to vṛ thāṣ āṭ ||

That, as a friend, thou furtheredst, O Indra, when, Thunderer, -strong in act, thou crushedst Vrtra;
When, Hero, thou, great-souled, with easy conquest didst rend the *Dasyus in their distant dwelling*.

Distant Dwelling would practically mean a character that lives a far from the place of action, and covers a long distance to reach the location.

iv. **A-karma** (Rv-10.22,8) and **A-vrata** (Rv-1.101.21; 1.130,8; 1.33,5; 1.175,3; Rv-6.14,3; Rv-8.97,3, Rv-9. 41,2; 9.73,5; 9.73,8) :

A-karma is opposite to Sanskrit word **Karma**, means an entity that does not have a well defined task or regular work or responsibility to perform or discharge daily.

A-vrata: many rigvedic experts have translated the term as Lawless or Rite less or the followers of alien law. **A-vrata** could mean an undisciplined lot of the entity who does not follow proper norms/ a set of rules in day-to-day life as that of civilized persons. Some verses pertaining to these words are given below.

Rv-9.41,2 : suvitasya manāmahe.ati setuṃ durāvyam |
 sāvāṃso **dasyumavratam** ||

Quelling the **riteless Dasyu**, may we think upon the bridge of bliss,
 Leaving the bridge of woe behind.

Rv-10.22,8 : **akarmā dasyurabhi no amanturanyavrato amānuṣ aḥ**|

v. **Ayasa-Pura** (Rv-2.20,8) : Through the verse **Rv-2.20,8**; the Composer intimates us that the **Dasyus** live in the “**Ayasa-Pura/ Forts of Metal**” or the houses/places that are **as Strong as Metal**. Basically, Sanskrit word “**Ayasa**” means **metal** (a generic term and not a specific- **Iron** metal as used by **Griffith**), and the word “**Pura**” indicates a colony of the residents or a place where many live together.

Comparing “Ayasa-Pura” or the “Forts of Metal” of the Shenyas and the Dasyus

Take the case of **Shenya/Falcon/Eagle**. Two separate verses; **Rv-4.27,1** and **Rv-8.100,8** from the two different Mandalas tell the same story about the **dwelling of Shenyas' /Falcons'**, who are described to live in the “**Ayasa-Pura**” or the “**Forts of Metals**”.

Similarly, through the verse **Rv-2.20,8**; the Composer requests **Indra** to use **his Vajra** and destroy the **Ayasa-Pura** or the **metal-strong forts** of the **Dasyus**.

Rigved informs us that **Shenya (Falcon/Eagle)** is a **bird** who in reality makes its nest on a high rising tree or a mountain cliff. As far as a bird like **Rigvedic “Shenya”** is concerned, the

“**Ayasa-Pura**” or the “**Forts of Metal**” phrase actually means a place of residence of bird **Shenya** which is **as strong as metal**, and hence in the present context, “**mountain cliff**” could be taken as the “**Fort of Metal**”.

As discussed in the above paragraphs (verse-**Rv-2.20,8**), like the **Shenya**/Falcons, the **Dasyus** too live in the “**Ayasa-Pura/ the Forts of Metal**”.

Based on the similarity of the dwellings of the **Shenya** and the **Dasyus**, a fresh question surfaces, “**why can't a Dasyu be identified as a bird of a different type?**”

In the verse, **Rv-1.63,4** the Poet has brought out the specialty of the **Dasyus** as the “**Distant Dwellers**”. In some verses pertaining to the **Dasyus**, we find presence of the term **Parvata/Mountain** in them. Several high flying Birds make their nests on the **Mountain Cliffs**. Following verse from the **Mandala-8** gives better wordy picture about the **Dasyus**.

Rv-8.70,11: anyavratam amānuṣ am ayajvānamadevayum |
ava svaḥ sakhā dudhuvīta parvataḥ sughnāya dasyum parvataḥ ||

The man (?) who brings no sacrifice, **inhuman** (?), godless, infidel,

Him let his friend the **mountain** cast to rapid death, the **mountain** cast the **Dasyu** down.

The major flaw in the **Griffith** translated verse is, it begins with the phrase “**The man**” which is not correct. In the original Sanskrit verse, there is a word “**Amanusam**” but no Sanskrit word like “**Manusa** or **Manava** or **Manave/Manu** or **Purusha**” in it that is commonly used to indicate a **man**. Here, use of the word “**Amanusam**” needs to be seen as **non-human character** only and not as **inhuman** (barbaric or harsh) as described by **Griffith**. However, **Parvata/Mountain** word appears twice in the second pada/line indirectly hints at the **Dasyus** were some way connected to the Mountain. Following verse gives better idea about the **flying Dasyus**.

Rv-8.14,14 : The **Dasyus**, when they fain would **climb** by **magic arts** and **mount to heaven**,

Thou, **Indra**, **castest down to earth**.

Here question is, **why does the Singer engage Indra to bring down the Dasyus from the sky?**

Through **Indra-Vritra** conflict, when the **Rigvedic Poets** talk about the **paucity of water** at many places, then how could have a human tribe made the houses on the mountains or hills?

From the above discussion, it can be safely concluded that a Rigvedic Character **Dasyu** who is **Nose-less/Anasa**, has **black colour skin/outer layer**, dwells in a mountain cliff (a **fort of metal**), daily covers a long distance during day time (a **distant dweller**), does not follow a set of

rules (**a-vrata**), only knows eating without doing any **Karma** or actual work (**a-karma**) is nothing but a **Vulture** in reality, who used to attack **Yajna** site just to eat the remains of the animal being sacrificed during **Yajna** ceremony. The **Vultures** are described as the “Nature's sanitation workers who always look for the job and finish it fast without any hesitation”.

The verse **Rv-10,27,22**; from **Mandala-10** depicts “**flying of the man-consuming birds**” over the head of the Composer, possibly indicates presence of the Vultures; the real scavengers (the **Dasyus**) in the sky.

Summing up the discussion on the topic of the **Dasas** and the **Dasyus** in the context of the “**Aryans**” of **Rigved**, the findings revealed that both the characters are other than the human beings. The **Dasas** are the actual **Hyenas**, and the **Dasyus** are the real **Vultures** who used to attack **Yajna** site just to eat remains of the animals sacrificed at the time of **Yajna**. The flesh eating incidences are also reported in the hymns; **Rv-7.104**, and **Rv-10.87**.

Rv-7.104,10: *The fiend, O Agni, who designs to injure the essence of our food, kine, steeds, or bodies,*

May he, the adversary, thief, and robber, sink to destruction, both himself and offspring.

Rv-10.87,16: *The fiend who smears himself with flesh of cattle, with flesh of horses and of human bodies,*

Who steals the milch-cow's milk away, O Agni,-tear off the heads of such with fiery fury.



Fig.1 -A Hyena looks like “Dasa” /Dog



Fig-2- “Anasa/Noseless” Dasyu/Vulture



Fig-3- Two Hyenas and many vultures



Fig-4- Hyena and Vultures together eating flesh

Note: All four photos belong to African Jungle, and are sourced from Internet/the Public Domain.

IV. Modern Pakistan, the Indus Valley Civilization, and the Rigvedic Aryans:

Since **Rigved**, **Indus Valley Civilization (IVC)**, and the **Modern-day Pakistan**, share the **same geographical area**, hence there is a need to bring these three different subjects /aspects together on a common platform to discuss some special and some common features found in them.

a. Present-day Pakistan :

In August 1947, **Pakistan** was created by dividing erstwhile India/Hindustan of British era. The demand for a separate state for **Muslims** living in **British India** was the main driving force for partition of India.

The land of the **Indian Sub-continent** which is known as **Pakistan** today, was the part of the **Indus Valley Civilization (IVC)** a few thousand years ago. This civilization flourished until 1500 BCE. More than 400 sites of the **Indus Valley Civilization** have been unearthed in **Pakistan**, that are spread out in the various provinces of the country; Punjab, Sindh, Khyber Pakhtunkhwa, Balochistan etc.

It is generally accepted that **Mehrgarh of Balochistan** is the starting point of the civilized world (about 7000 BCE) in the Indian Sub-continent, where the remains of the earliest settlement and the proper evidence of the beginning of agriculture have been excavated. **Punjab state of Pakistan** represents the **Sapt-Sindhu region of Rigved**, that has its prominence in the **Five Early Mandalas of Rigved**, whereas the present-day **Khyber Pakhtunkhwa** (Peshawar Valley) is identified as the locality closer to the eastern border of the **Gandhara** region (present-day **Afghanistan**) of **Rigved**, but mostly figures in the **Five Late Mandalas of Rigved**.

Now coming to the Modern-day **Pakistan**, officially it is the **Islamic Republic**, whose majority population is the follower of the **Sunni** sect of **Islam**, but it also has a small percentage of **Shia** Muslims (% of **Shia** sect people ranges from 5 to 15 % , and the % figure varies from a document to document, why?), and a less than 1.0 % of **Ahmadiyya**. As a matter of fact, though **Ahmadis** believe in **Prophet Muhammad**, but they call **Mirza Ghulam Ahmad** as the **Christ** of **Muslims**. Hence they are treated as the **Non-Muslims** by the majority Muslims of the Pakistan.

Note : Purposely excluded the main minority religions like **Hindu**, **Christian** etc.

As per the one record, there are about 74 languages spoken in Pakistan, out of which sixty-six are the local languages, and eight are foreign origin. The important common languages are;

Urdu- National language of **Pakistan**

English- Official language

Punjabi- Mostly spoken in the province of **Punjab**

Sindhi- Mainly spoken in the province of **Sind**

Pashtu- Primarily spoken in **Khyber Pakhtunkhwa** (earlier North-West Frontier Province)

Balochi- Predominantly spoken in the province of **Baluchistan**

In addition to above, there are several local languages spoken by the different Tribes who live in the different parts of Pakistan, but the number of the speakers of these languages is either a few ten thousand or a few hundred thousands. Some minor languages spoken by the People/Tribes are;

Brushaski

Kashmiri

Dameli- Indo-Aryan language spoken in Chitral

Gwar-Bati:

Gujari :

Brahui :

Shina:

Dogri

Above exercise has been undertaken just to point out that the fact that even though **Pakistan** is the **Islamic Country**, but there are some people in **Pakistan** who do believe in **Prophet Muhammad**, still have some differences with the majority **Sunni** sect. Though **Urdu** is the national language of **Pakistan**, the people from different provinces, and the tribes living in different parts of **Pakistan** speak their own languages, do follow their own local cultures/customs.

b. The Indus Valley Civilization:

It was a **Bronze age civilization**, prospered during the period of 3300 to 1500 BCE, mainly in the North-west part of Indian sub-continent, stretching from the North-east corner of present-day **Afghanistan**, to Modern **Pakistan** to North-west region of present-day **India**. **Indus Valley Civilization** (IVC is also known as **Harappan Civilization**), basically flourished in the valleys of **Ghagaar-Hakra** river (ancient name-**Saraswati**) that was located in the east, and river **Sindhu** (**Indus** river) of west. It is generally believed that at its peak, the population of **IVC** would have been more than five million.

It is generally believed by many that the people of the Indus Valley Civilization, abandoned the well developed cities and towns due to the “ Climate Change”. The vacation of the cities would have started around 1900 BCE and continued till 1500 BCE.

Starting with **Afghanistan**, moving in the east direction, the names of some important excavated sites of the **Harappan Civilization** are listed below (source-**Wikipedia**).

Afghanistan--- **Shortugai** in **Takhar** Province

Mundigak In **Kandahar** Province

Pakistan ----- **Rehman Dheri** and **Sheri Khan Tarakai** in **Khyber Pakhtunkhwa** Province

 --- -- **Mehrgarh** in **Balochistan** Province

 ----- **Kot Bala** in **Balochistan**

 ----- **Pirak** in **Balochistan**

 ----- **Nausharo** in **Balochistan** Province

 ----- **Sutkagan Dor** in **Balochistan** Province

 ----- **Mohonjo-Daro** and **Larkana** in **Sindh** Province

 ----- **Kot Diji** in **Sindh** Province

 ----- **Chanhudaro** in **Sindh** Province

 ----- **Pir Shah Jurio** in **Sindh** Province

 ----- **Ongar** in **Sindh** Province

- **Harappa** in **Punjab** Province
- **Chapuwala** in **Cholistan** district of **Punjab** Province
- **Ganweriwala** in **Punjab** Province

India ----- **Kalibangan** and **Karanpura** in northern part of **Rajasthan** State

- **Manda** in **Jammu and Kashmir** region
- **Rupar** in **Punjab** State
- **Bhirrana** in **Haryana** State
- **Farmana** in **Haryana** State
- **Kunal** in **Haryana** State
- **Banawali** in **Haryana** State
- **Rakhigarhi** in **Haryana** State
- **Mitathal** in **Haryana** State
- **Shikarpur** in **Gujarat** State
- **Surkotada** in **Gujarat** State
- **Dholavira** in **Kutch** district of **Gujarat** State
- **Roidi** in **Gujarat** State
- **Lothal** in **Gujarat** State
- **Rangapur** in **Gujarat** State
- **Loteswar** in **Gujarat** State
- **Sothi** and **Sanauli** in Western **Uttar Pradesh**

Presence of more or less **Identical Urban Culture** throughout the vast area extending from the **west of river Sindhu** to the **east of river Ghaggar**; by and large existence of similarity in the several aspects of **Material Culture** including the town planning, the distinct seals, the arts and

crafts of that period, metallurgy, use of the wheeled transports, use of common technological features to measure time, weight, length etc are the **clear indicators** of the **One Region, One Language, One Culture** principle of the “**Ruling Class of the Ancient Civilization**”. It means, this level of similarity can be achieved **only under the rule of one person or the different persons belonging to same family** with the strong belief in peaceful co-existence.

c. The Rigvedic Aryans:

Rigved is a story of the Rishis /Sages who lived ascetic life in the same region where the **Indus Valley Civilization** flourished during the ancient time. As the composers of the text tell us about their way of living, and the Rulers/the Kings of that time are shown to be present on the background only, the literature mainly gives a wordy picture about the lifestyle of only one community i.e. the **Priestly Community** and not the complete society. The members of the Priestly Community spoke one language, had common interest and goal of life, were closely connected with each others, the head-weight persons who had strong likes and dislikes. They were very good observers of the natural events, had excellent poetic skills, and hence used lofty imagination to describe the natural and the imaginary incidences, using the wonderful ancient vocabulary.

In true sense, the composition of **Rigved** commences with the hymn **Rv-2.1** of **Mandala-2**. But one of the Composers of **Mandala-1** (the **second last Mandala**) has narrated the pre-rigvedic story of association of the Pre-rigvedic Priests and the Ruling class in the hymn **Rv-1.31** addressed to **Agni**. The said hymn brings out the fact that, **prathamo aṅghirā** (**the First Angirasa Rishi/** probably the founder of the **Angirasa clan**) was engaged by the **Royal Family of that time** which was headed by “**Ila**” (**Rv-1.31,11**), to perform the **Pure Agni worship** (First **Angirasa**) for the pious king **Pururavasa**. As per the verse **Rv-10.95,18**; **Pururavasa** is the son of **Ila**.

Mandala-8 verses; **Rv-8.89,5** and **6** inform us that the **Yajna/Sacrifice** ritual was formulated subsequently, after the creation of the Fantastic Character **Indra** who was intentionally shaped to defeat **Vritra/Drought**. This shows that, during the pre-rigvedic era, **the First Royal Family of Rigved**, and **the Ancestors of the Rigvedic Priests** did share a place of living, language, and some cultural aspects (**Pure Agni worship**) as well.

Additionally, in the said hymn, we find the names of pre-rigvedic kings belonging to the

same Royal Family, i.e., **Nahusa/Nahusha (Rv-1.31,11)**, and **Yayati (Rv-1.31,17)**. As per the verse **Rv-10.63,1**; **Yayati** is the son of **Nahusa**. In the verse **Rv-6.46,7**, the Poet has linked the **Five Tribes (Anu, Druhyu, Puru, Turvasa, and Yadu)** to **Nahusa**, and also projected them as **an-Indra/non-believers of Indra** in the **Early Mandalas of Rigved** (see **Mandala-7 verses: Rv-7.18,16** for **an-Indra**, and verse **7.83,7** for **non-believers of Indra-Varuna**, also means **Yajna**). Then it becomes evident that **they** all kept safe distance from the Priests during the period of composition of the **Early Mandalas (before the War of Ten Kings)**. Please note that **Ila** and **Nahusa** terms are found in both classes of Mandalas (the Early and the Late Mandalas) , but the characters **Pururavasa** and **Yayati** are seen in the **Last two Mandalas only (Mandala-1 and 10)**.

The up-gradation of **Pure Agni worship** to **Yajna ritual** would have occurred during **Nahusa's** time but after the death of **Ila**, at the different location when the ancestors of the rigvedic Priests were forced to leave **Nahusa's** kingdom due to shaping of a new deity “**Indra**” to defeat demon **Vritra/Drought**. Therefore, the Poets termed Nahusa's descendants as “**an-Indra**”. Most probably, **Bharati** (Mother of king Bharata) was associated with the promotion of **Yajna**.

Information available in **Rigved** clearly shows that among the all Pre-rigvedic Royal Characters, “**Ila**” was the most favorite one of the Rigvedic Composers, and “**Nahusa**” was the most disliked person of the past. In fact, the Rigvedic Priests regularly treated “**Nahusa**” as a “**third Person**” and did not shower same praise at him as that of “**Ila**”, which may be attributed to his strong opposition to a newly created character “**Indra**” by the Pre-rigvedic Priests. Probably due to this reason, Sage Vasistha has termed his descendants (the **Five Tribes**) as “**an-Indra**”.

As the Five Early Mandalas indicate that the various kings of **Bharata clan** were closely connected with **Yajna worship** (“**Agni of Bharatas**”), then it becomes crystal clear that for all types of support, the Rigvedic Poets were earlier solely dependent on the **Bharatas**. But after the **War of Ten kings**, situation takes a dramatic turn, and after the war the **Bharatas** go missing or do not appear to be in action in the second part of the **Mandala-5** (west of river **Sindhu**), and in other Late Mandalas as well (Mandala- 8, 9, 1 and 10). Subsequent to the **Dasha-Rajana War**, excluding the **Purus**, the four out of Five Tribes are shown to be present to west of river **Sindhu**, and they are; **Druhyu, Anu, Yadu, and Turvasa** (see the verse; **Rv-8.10,5**). But in reality, with the exception of the **Druhyus**, the Rigvedic Singers actually go closer to the other members of the **Five Tribes. Anus** who are found in action with the Poets during the Two Late Mandalas; **Mandala-5** and

Mandala-8, then suddenly disappear from the scene after **Mandala-8**. But the three Late Mandalas of **Rigved** (Mandala- 9, 1, and 10) do convey that the Priests were in touch with the descendants of **Puru**, **Turvasa** and **Yadu** till the composition of **Mandala-10**.

When the Pre-rigvedic and Rigvedic Events discussed above are seen in totality, then it can be concluded that the phrase; the “**Aryas of Rigved**” actually means **the Rishis/ the Rigvedic Composers, and all the descendants of “Ila” (Pururavasa, Nahusa, Yayati, the Bharatas, and the Five Tribes linked to Nahusa and, their next generations, Trtsus etc) who spoke the archaic Sanskrit/ the Language of the Rigvedic Text** (please see “**Appendix-B**” for the Geographic Locations of the **Aryas** before the commencement of the Rigvedic Composition).

Note : Please refer to verse number **Rv-1.108,8** for the names of the **Five Tribes of Nahusa**.

Significance of the special term “ Visva-Arya”

One of the composers of **Mandala-9**, in the verse **Rv-9.63,5** has used a very special phrase; “**विश्वमार्यम/Visva-Arya**” in it, and the probable explanation for the same has been given below.

Rv-9.63,5: इन्द्रं वर्धन्तो अप्तुरः कर्षन्तो "विश्वमार्यम" | अपघ्नन्तो अराव्यः ||

indram vardhanto apturah kṛ ṇ vantoviśvamāryam | apaghñanto arāvṇ aḥ ||

Performing **every noble work**, active, augmenting Indra's strength,
Driving away the godless ones.

Here, it seems that **Griffith** did not give serious thought over the rigvedic term “**विश्वमार्यम/Visvam-Aryam**”, and hence translated the same as “**Noble**”. Please note that **Rigved** is the **Collection of Poems** composed by the different Rishis/Sages during a very long period. Particularly in **Mandala-9**, the **Rigvedic Poets** have purposely glorified the **Soma Pavamana** when they lived in an isolation in the **Extreme North-west corner** of the Indian sub-continent. Therefore, it is necessary to know the intent of the Composer from the content of the verse.

Interpretation: It is the due to the **inherent strength of the “Soma” Juice, that made “Indra to cross the waters”**. In a poetic way presentation, the Singer has tried to explain an event of the past in his style, but in reality it means “name of the rigvedic character **Indra** crossed the boundary of the Rigvedic Country and became known to other parts of the world”. It may also mean, along with the **Soma**, the name of Rigvedic God **Indra** has also reached to other regions of the world, but that

must have occurred only when the **non-believers of Indra** were defeated by the “**Arya**” class persons (**Griffith translation**- driving away the God-less ones, but actually it is the **non-givers**- means those who do not offer the oblations in **Yajna**). This can be done by the **Warrior Class People only** as the verse does not indicate **Indra** using **Vajra** to defeat the non-believers.

In **Mandala-9**, process of the purification of the “**Soma**” juice and its regular use dominate the show, and most of the Rigvedic Deities play the minor roles. The Composers have mainly focused their attention on the preparation and consumption of “**fresh Soma**” juice.

Note: The readers may refer to the translations made by other scholars for their views on the verse ; **Rv-9.63,5**.

In other words, some **Kshatriyas** or the members of Royal Family would have crossed the border of the **Rigvedic Country** (with some Rishis?) and gone to the places where Rigvedic Culture was not known, and then they introduced the same by defeating the people of that region. It means to say that some Persons belonging to the “**Aryas Class**” carried their Philosophy and the Language to other areas, and got permanently settled there. Hence in reality, along with them the Creators of these characters/culture (the Poets/the Composers) have also become the “**Visva-Arya**”, means the world famous or became known to others who lived outside the rigvedic territory.

Above thing may be applicable to the “**Mitannis**” who are believed to be related to Indo-Aryan people, and the believers of the Rigvedic Gods like **Mitra**, **Varuna**, “**Indra**” and **Nasatya**. As per the historical references, the **Mitanni kings** ruled the West-Asian country formed from the parts of present-day Syria, and Iraq during the period from 1600 to 1300 BCE. Most probably, the **Druhyus** from South-west corner of the Rigvedic Territory (**Mohenjo-Daro**) would have migrated to West Asia and decided to settle there. The verse from **Mandala-6 (Rv-6.61,9)** tells us the fact that, during pre-rigvedic time, the **Aryas** had spread their kingdom from **East to West**, very similar to the daily movement of the God **Surya/Sun**. As the **Druhyus** are not seen in action after the War of Ten Kings, probably after the War, they would have moved out of the Rigvedic Territory.

On the contrary, the **Avestan People**, who split from the **Rigvedic People** after the composition of **Mandala-8**, did not believe in “**Indra**” (please refer to the hymn- **Rv-10. 124**). In place of “**Indra**”, they purposely elevated other Rigvedic Character “**Varuna**” to the top most place as the creator of all beings, and designated **Him** as “**Pitre Asura**”/**Father Asura/Asura Medha**, who later on became “**Ahura Mazda**” in Avestan language.

Special Note: The present **Prime Minister of India**, Mr. **Narendra Modi** often says that India has capability to become “**Visva-Guru**”.

V. Final Comments:

Rigved-specific Investigation carried out about the archaic term the “**Aryas/Aryans**” used by the Rigvedic Composers clearly reveals the following facts,

- The ancestors of the **Rigvedic Aryans** were born and brought up in the area east of river **Sindhu**. The pre-rigvedic story begins with the character “**Ila**” who took keen interest in promoting the “**Pure Agni**” worship during the pre-rigvedic time, and hence since inception of **Rigved**, the Composers have treated her as the **Goddess**. Additionally, we also find the special terms like “**इळामग्ने/Ilamgne**” and “**इळसपदे/Ila-spade**” in the text which do manifest the expression of deep gratitude by the Rigvedic Poets to this long lived person (“**hundred wintered Ila** ”-Rv-2.1,11).
- There is no race called “**Arya**” as believed by some scholars.
- The rigvedic term “**Aryas**” generally covers all those people who spoke the language of the rigvedic text or ancient Sanskrit, including the Believers, and the Non-believers of Indra.
- The **Dasas** and the **Dasyus** who are described to be regularly at the loggerheads with the “**Aryas/the Priests**”, are basically the **non-human characters/ “A-manusha varNa**”. In reality, the **Dasas** were the **Hyenas** and the **Dasyus** were the **Vultures** who used to attack **Yajna** site for eating the remains of an animal sacrificed during Yajna.
- Presence of “**Visva-Arya**” term in the verse **Rv-9.63,5** highlights the spread of the **Rigvedic culture** (beliefs and practices), and the language to other part of the world by one of the Five tribes of the **Aryas** who since beginning of **Rigved**, would have lived to the west of river **Sindhu**. Probably, the **Druhyus**, the descendants of **Nahusa**/ one of the members of the **Five Tribes** or the Royal Family of **Rigved** would have gone to West Asia, and became the ruler of that region, left the permanent mark in the history as the “**Mitanni kings**” subsequently. That is why, we find some similar characters in the mythology of western culture (Manu/Noha) and the Sanskrit origin words in the languages of the west (“**Visva-Arya**”).

- As **Islamic Country “Pakistan”** does exhibit **different shades of Islamic faith**, and the variety in the spoken languages, similarly at the time of **Rigved** also, there would have been the different tribes living in the different areas of the North-west Region of the Indian Sub-continent, who would be speaking different languages, and following the different local customs. In fact, in **Rigved**, other than the **Five Tribes of Nahusa**, and the **Bharatas**, several names of the tribes/Peoples do figure in the different Mandalas such as, the Pakthas, the Bhalana, the Sivas the Bhedas, the Kikatas etc. But at that time, the major part of **Saraswati- Sindhu Valley Civilization** would have been under the control of the **“Descendants of Five Tribes of Nahusa”** who would have been the main ruling class of that area **prior to**, and **during the composition** of the **Five Early Mandalas**. Therefore, by and large, we see the **striking similarities** in the **Material culture** of the **Indus Valley Civilization**.
- **Rigved** intimates us that, since its inception, the **Five Tribes** lived well-settled life in the five different locations of the Rigvedic Territory (highlighted by the Poets in the Text as; the **Five Regions /the Five Countries/ The Five Peoples**), whereas the **Priests** and the **Kings of Bharata Clan** were on the move during the composition of the Five Early Mandalas (indicated by presence of the names of several rivers in the Five Early Mandalas, and hence may be termed as the **“Geographical Reach of the Priests”**).

In short, in-depth analysis of the Rigvedic term **“Arya”** actually tells us the Untold Story of the **Rigvedic “Aryas”**, who were the speakers of the **Archaic Sanskrit**, and originally belonged to the **Ila-spade** region of the Indian Sub-continent / present-day Haryana State of India, and were directly responsible for the independent development of the both Philosophical and Material culture in the ancient **Saraswati- Sindhu Region**.

The Rigvedic Priests = Philosophical Culture (Beliefs and Practices)

The Five Tribes = Material Culture of the Saraswati- Sindhu Valley Civilization

The Rigvedic Priests who selectively identified the some people living in the **Saraswati- Sindhu Valley Region** as the **“Aryas”**, did so just to distinguish themselves from the speakers of

other languages living in the North-west territory of the Indian Sub-continent, and also tried to project them as the Best or the Superior Among the several Tribes/Peoples who lived at that time in the **Saraswati Valley** (example- the verse, **Rv-3.53,14** mentions that the **Kikata** people do not know how to make Grita/Ghee from milk).

(During the period of the **Mandala-2**, along with the Priests the king **Bharata** would have lived on the bank of ancient river **Saraswati** (now called as **Hakra** river in **Pakistan**) in the region of present-day **Cholistan Desert** of **Pakistan**. Due to severe water problem experienced by them on the bank of river **Saraswati**, the Priests and the descendants of **Bharata king** would have moved from South to North region of the **Saraswati Valley** at the time of composition of the Mandala-3, 4, 6, and 7 and mostly lived in the Middle-North region of the ancient civilization. But after the victory in the “War of Ten Kings”, the Priests spent some time in the Puru's Country on the bank of river **Saraswati** with the Bharatas (king Sudasa), and having experienced scarcity of water in Puru's land also, then with the heavy heart would have finally decided to move to west of river **Sindhu** with the Turvasas and the Yadus. “**The Struggle for Water**” on the bank of river **Saraswati** was the main reason for the relocation of the **Aryas** (except **Purus** who purposely shifted to east of river **Saraswati** after the **War of Ten Kings**) to west of river **Sindhu** during the period of the composition of second part of **Mandala-5**, where they spent considerable time / lived for many generations and composed **Mandala-8, 9**, and the major portions of the **Mandala-1 and 10**).

VI. References

1. “**Rig Veda**”(Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF
2. **Rig Veda (Griffith Translation)-Table of Content, Alphabetical frequency etc. from the Intratext Digital Library available on [www.Intratext .com](http://www.Intratext.com)**
3. **Monier-Williams Dictionary**

“It is relatively easy to question someone's answer than answering his/her question.”

Appendix “A”

Discussion on the Rigvedic word “Mrdhravach”

“**Mrdhravach**” is the archaic Sanskrit word present in some of the verses of the different Mandalas of **Rigved** whose numbers are; **Rv-1.174,2**; **Rv-5.29,10**; **Rv-5.32,8**; **Rv-7.6,3**; **Rv-7.18,13**; and **Rv-10.23,5**. Several Linguists have purposely used rigvedic word “**Mrdhravach**” to explain the actual languages spoken by the Dasas and the Dasyus, and therefore it needs special attention.

Rv-1.174,2 : dano viśa indra **mṛ dhṛavācaḥ**sapta yat puraḥ śarma śāradīrdart |
ṛ ṇ orapo anavadyārṇ ā yūne vṛ traṃ purukutsāya randhīḥ ||

Indra, thou humbledst tribes that **spoke with insult** by breaking down seven autumn forts, their refuge.

Thou stirredst, Blameless! billowy floods, and gavest his foe a prey to youthful Purukutsa.

Rv-5.29,10 : prānyac cakram avṛ haḥ sūryasya kutsāyānyad varivo yātave 'kaḥ |
anāso dasyūmr amṛ ṇ o vadhena ni duryoṇ a āvṛ ṇ **aṁṛ dhṛavācaḥ** ||

One car-wheel of the Sun thou rolledst forward, and one thou settest free to move for Kutsa.

Thou slewest noseless Dasyus with thy weapon, and in their home o'erthrewest **hostile speakers**

Rv-5.32,8 : tyam cid arṇam madhupam śayānam asinvam vavram mahy ādad ughraḥ |
apādam atram mahatā vadhena ni duryoṇ a āvṛ ṇ **aṁṛ dhṛavācam**||

The fierce God seized that huge and restless coiler, insatiate, drinker of the sweets, recumbent,

And with his mighty weapon in his dwelling smote down the footless **evil-speaking ogre**.

Rv-7.6,3: nyakratūn ghrathino **mṛ dhṛavācaḥ paṇī**śraddhānavṛ dhānayajñān |
pra-pra tān dasyūnraghnirvivāya pūrvaścakārāparānayajyūn ||

The foolish, faithless, **rudely-speaking niggards**, without belief or sacrifice or worship,-

Far sway hath Agni chased those Dasyus, and, in the cast, hath turned the godless westward.

Rv-7.18,13 : vi sadyo viśvā dṛ ṁhitānyeṣ āmindraḥ puraḥ sahasā sapta dardāḥ |
vyānavasya tṛ tsave ghayaṁ bhāgh jeṣ **mṛpūrum** vidathe **mṛ dhravācam**||

Indra at once with conquering might demolished all their strong places and their seven castles.

The goods of Anu's son he gave to Trtsu. May we in sacrifice conquer **scorned Puru**.

Rv-10.23,5 : yo vācā vivāco **mṛ dhravācaḥ**purū sahasrāśivā jaghāna |
tat-tadidasya paumasyaṁ ghr ṇ īmasi piteva yastaviṣ ṁvāvṛ dhe śavaḥ ||

We laud and praise his several deeds of valour who, fatherlike, with power hath made us stronger;

Who with his voice slew many thousand wicked ones who spake in varied manners with contemptuous cries.

Some scholars say that the languages spoken by the **Dasas** and the **Dasyus** can be covered under the word “**mṛ dhravācaḥ**“ for which they give lengthy explanation as well.

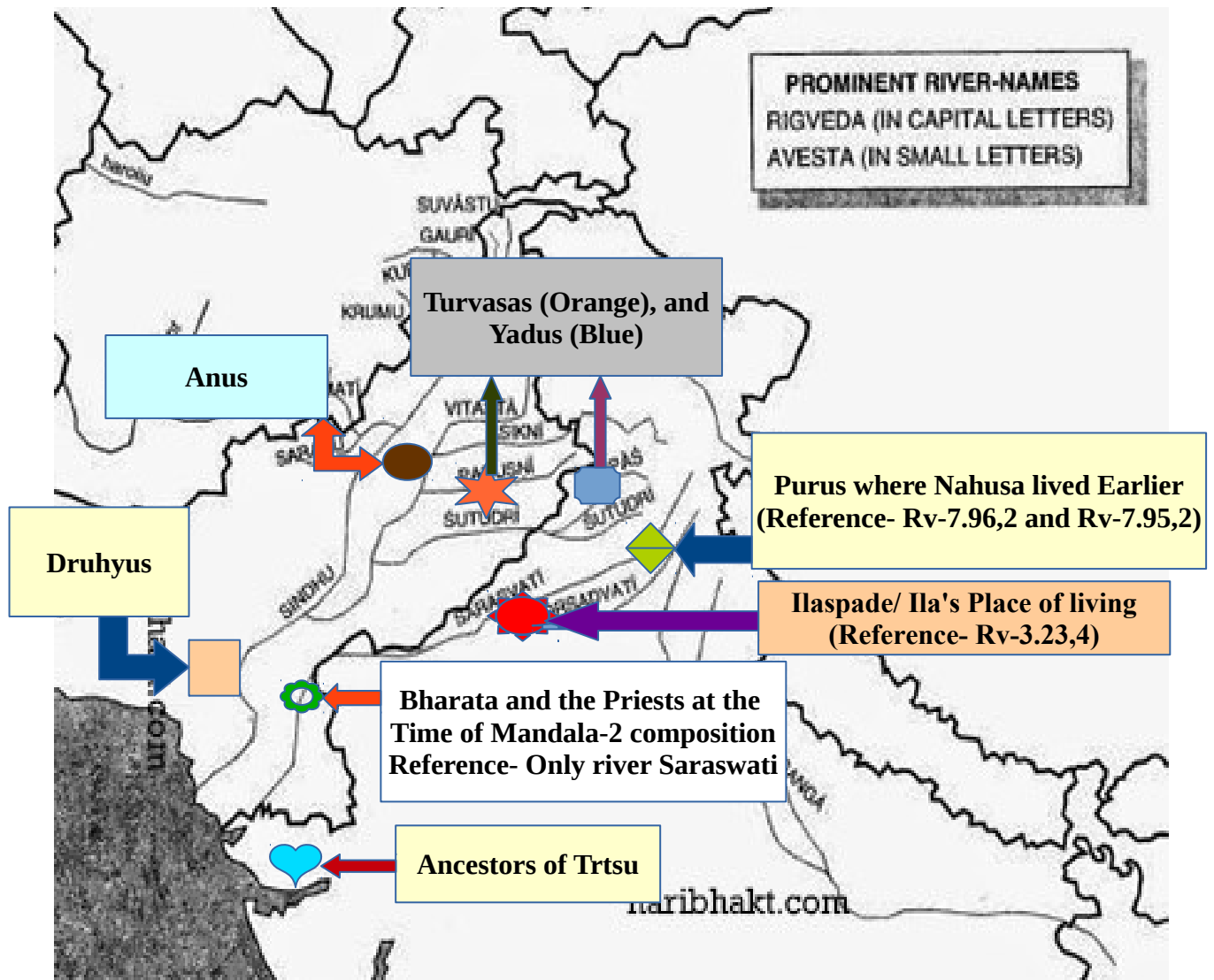
Surprisingly, the linguistic experts who identify the Dasas and the Dasyus as the native people of the Indus Valley, described them the Hostile speakers or Evil/Bad speakers or Foul speech givers, though found in all rigvedic Mandalas (the **Dasas** are absent in Mandala-9 only), do not list out the words in Rigved that would have come from the Languages of these two entities. These experts claimed to have identified many rigvedic terms/words that would have come to rigvedic text from the old Persian (west region) and the Munda (east area) languages in the form of loan words. In Rigved, almost two third references of the term Arya/Aryans are against the Dasas and the Dasyus. As the Dasas (Hyenas) and the Dasyus (Vultures) were from two different classes of the animal kingdom, did not belong to the category of the human-beings, used to create irritating noise in their style only. Hence the Priests just called them as **Mrdhravach**. Even a **Jarava tribe** from **Andaman Islands of India**, who has been living in an isolation since a few thousand years, has its own spoken language. Hence, there is no substance in terming the Dasas and the Dasyus as the two separate groups of the original inhabitants or the native people of Indus Valley or the human tribes.

If they were the human-beings, then they would have surely participated in the **War of Ten Kings** opposing king **Sudasa**.

But the Agenda-driven Scholars who regularly promote their pre-conceived notions about the Aryans, the Dasas and the Dasyus would not accept this fact so easily.

Probable Locations of Bharata and the Five Tribes of Nahusa

Following Pictograph shows probable locations of the "Aryas" prior to composition of **Rigved**.



Above pictograph indicates the position of the various "Aryas" kingdoms (the **Five Tribes** who are the descendants of **Nahusa**, **Bharata** along with the **Priests**) before the start of the composition of **Mandala-2**. Probably at the time of king **Nahusa**, the **Arya's** realm expanded from the East of river **Saraswati** to west of river **Sindhu**. But when **Ila** was alive, earlier she would have lived in the area identified as "**Ilaspade**" located around the confluence of the rivers **Saraswati**, **Apaya**, and **Drsadvati**. After creation of mythical character **Indra**, due to serious differences with the king **Nahusa**, the **Pre-rigvedic Priests** would have moved out of his Kingdom. Therefore, the Priests have projected his descendants/ the Five Tribes as "**an-Indra**" or **non-believer of Indra** in the **Early Mandalas of Rigved**, but not his son **Yayati** who would have lived with them for sometime.